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NORWAY No. 1

By Carl H. Werenskiold (H10)

Norway's first postage stamp, 4 skilling blue 1855, was printed under a contract with N. A. H. Zarbell¹, who designed the stamp and was responsible for the preparation of the printing stock and the watermark die. The details of this contract and the events leading up to it are described in the literature^{2,3}. He sublet the actual printing to Chr. Wulfsberg in Christiania (now Oslo). The total issue amounted to 2,018,200 stamps, and the official date of issue was Jan. 1, 1855.

The stamp was not well received by the public. "Aftenbladet"⁵ for Jan. 19, 1855 contained a most scathing review, claiming that the stamp was exceedingly ugly. Other contemporary papers⁵ likewise usually showed little enthusiasm. To this we may now in all fairness remark that the appearance of the stamp was about as good as that of most of the contemporary stamps of other countries. When it was also stated that the printing was poor, one must, of course, consider that the stamps were intended to be objects of practical utility, not necessarily of special artistic elegance. They were also to be printed in a rather large supply as economically as possible, in other words on inexpensive (uneven) paper, and from cheaply produced cast clichés. Furthermore, when it is claimed that the clear impression in the later reprints showed that more perfect results could be secured by modern methods⁶, such a conclusion is not entirely warranted by the facts involved. One must consider that the reprints were prepared as philatelic specialties in very small numbers, on paper of selected quality, and from excellent clichés prepared by electrolyty from the original die (see fig. 6).

Norway #1 was for a long time considered an ordinary and rather uninteresting stamp, and it was only toward the end of the nineteenth century (Falck³) that collectors began to study in earnest the history of the stamp and the possibilities for reconstruction of the sheet. A quite considerable literature has since come into being, comprising in part comprehensive summaries^{3,4,19},

and in part information on various details. As was to be expected, **not** everything in the literature has, in the long run, been found to be **correct**. For want of reliable information, students have on a number of occasions been forced to rely on conjecture, and inaccurate theories and details have thus been presented and have become established in the collector's mind. It has later frequently taken considerable time and effort to arrive at a clearer understanding, as will become evident in the following. I have realized for a long time that many of the current stagnated views in regard to **Norway #1** are in need of revision, and I have therefore attempted to investigate thoroughly various theories which for good reasons would seem to be of questionable validity. During this most demanding and time-consuming work, which on occasion led to new and unexpected results, I was often reminded of one of the famous "logia"⁷, which says: "Let not him who seeks cease until he finds, and when he finds he shall be astonished."

The Printing Procedure

It was originally believed that the stamps had been printed by lithography, but Grundtvig⁴ showed in 1908 that the stamps were typographed and that the clichés presumably had been prepared by stereotypy using plaster of Paris matrices. Dethloff⁴, however, discovered about 1913 that the original steel die and corresponding copper matrix were still in existence in the Norwegian Postal Administration, and it thus became evident that the clichés had been made by stereotypy (casting) from the copper matrix. The original steel die, the matrix and a watermark die (see below) are now in the custody of the Post Museum in Oslo. These items are kept in three recesses in an apparently original wooden block (fig. 1) with a lid, on which is written in a quaint style "Normalstempler til Postfrimærker 1854" (Original dies for postage stamps 1854).

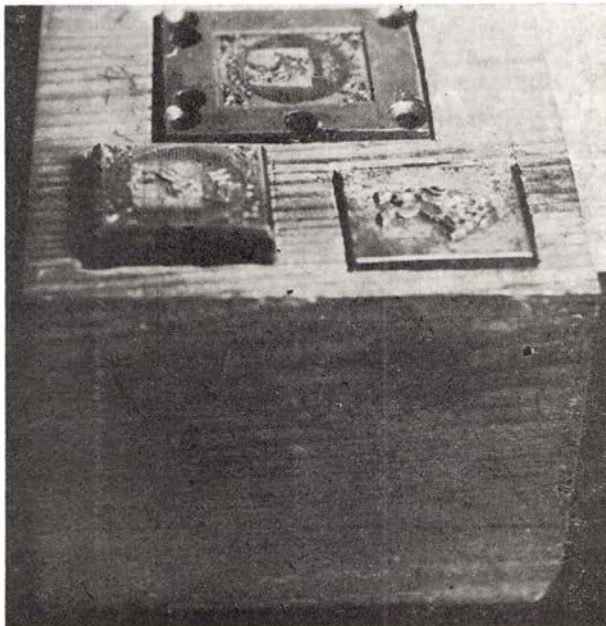


Fig. 1. Wooden block with original die, matrix and watermark die.

The Original Die

The original die (fig. 2) is of steel, and was originally about 19 mm. high, and would then have fitted neatly in its recess in the wood-block, with its face flush with the surface of the wood. A foot of typemetal was later soldered on to bring the die up to normal type height (0.918"=23.3 mm.), and the die consequently now protrudes above the surface of the wood. The original die is a patrix, in other words the design and text are in reverse, reading from right to left. The die could therefore be used for the production of normal proofs, if so desired. No such proofs, however, appear to exist at this time.

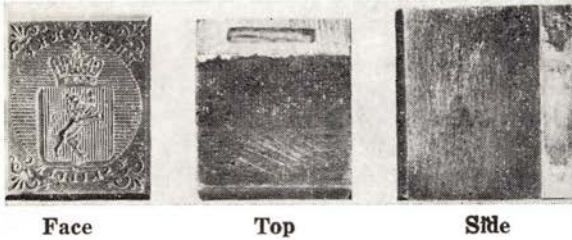


Fig. 2. Original die.

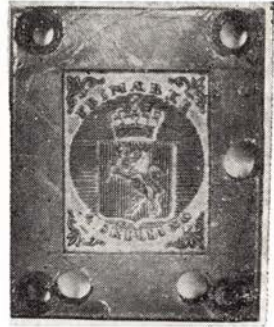


Fig. 3. Matrix.

The Matrix

The matrix (fig. 3) was prepared by pressing, possibly hammering, the original steel die into the surface of an approximately 5 mm. thick plate of copper (or copper alloy). The matrix has direct-reading text and design and an uneven surface entirely unsuited to any printing operations. It is therefore rather surprising to find in the literature occasional entirely futile speculations as to a possible use of the matrix for printing. The sole function of the matrix was to transfer the form of the original die to the printing clichés by a casting procedure as explained below. It is interesting to note that the combination of steel patrix and copper matrix goes as far back in time as to Gutenberg⁸.



Fig. 4. Watermark die



Fig. 5. Face of watermark die

The Watermark Die

The watermark die (figs. 4, 5) is of steel with a raised design of a lion with St. Olav axe on an otherwise flat end of the die. The other end is smaller and could be hammered to transfer the design 200 times, in proper spacing, to the metal cloth used for the preparation of the handmade paper. The lion designs therefore occurred as **thinnings** in the metal cloth, resulting in corresponding **thick** watermarks in the paper. This so-called thick watermark is almost unique in philately, occurring elsewhere only in early Russian stamps, as far as I am aware. Erroneous, unnecessarily complicated and impossible explanations regarding the lion watermark are occasionally encountered in the literature, such as "woven and pressed into the metal cloth" and "attaching the watermark patrix to the cloth, thereby pressing it into the paper mass." One must consider that the metal cloth necessarily contained hundreds of thinned lion designs, and that it thus must have been a matter of pre-working the metal cloth with the watermark die **before** the preparation of the paper. A document of June 20, 1854 on the Zarbell contract thus makes reference to the "stamped cloth" (Norges Frimerker³).

The Preparation of the Clichés

As mentioned above, the clichés were made by stereotypy (casting). All "220 pieces" (Mossin³) were destroyed in 1888 as a result of the well-known Collett contract. Since not a single cliché of the original stereotyped supply is now available, the exact form of the clichés thus becomes a matter of reasonable speculation. Three possibilities present themselves, off-hand:

1. Type-high separate clichés.
2. Clichés soldered together to form a plate, either mounted on a base or unmounted.
3. Thin "pancake" clichés mounted individually on a metallic or wooden base by means of small nails in the bevel just outside the stamp design, as in fig. 8.

In view of the fact that many clichés are known to have been shifted out of the printing form for Norway #1, method 2 must be discarded as a most unlikely procedure, since it is quite unsuited to shifting-out operations. Furthermore, soldering together clichés of low-melting stereometal would certainly not be a practical method of making a plate. The small nails in method 3 have a tendency to become loose on occasion and thus give rise to color spots, so-called "nail-marks," in the margin of the printed stamps. Such spots have not been shown to exist in these stamps⁹, and there is therefore no reason to believe that this method was employed. Williams¹⁰ uses the expression "mounted stereos," in other words method 2 or 3, but this unsubstantiated assumption is highly improbable for reasons stated above. We thus arrive at the conclusion that the clichés must have been type-high and separate, and that they were **clamped together** in a so-called **printing form**. It is incorrect therefore to speak of a (one-piece) printing **plate** in this case.

The casting of the clichés was most likely done in a manner similar to the simple procedure used at that time for the casting of printing type. The literature on casting from a **metal matrix**¹⁰ is scattered and thus not very accessible for study of the broad subject. It deals essentially with the use of a two-part casting form in conjunction with a matrix. Molten typemetal (stereo metal) is poured into the form which is opened after a short period of cooling, to permit removal of the casting. In the corners of the matrix (fig. 3) there are four holes, permitting the matrix to be fastened by screws to a solid support. Three other holes in the matrix must have served to hold the walls of the casting form in place. The casting form, most likely of

steel, must have consisted of two parts, one rigidly fastened and the other one movable. The rigid part probably comprised two walls at a right angle and attached rigidly to the matrix. The movable part was probably similar in shape, which made it possible to close it against the rigid part to form a four-walled casting form. Molten typemetal was poured into this form, and when the casting solidified, the form was opened by withdrawing the movable part with the aid of some simple mechanical device, such as a hinge, spring, pin or clamp. It is quite likely that the bottom or foot of the cliché was made hollow to save metal. The clichés usually required an aftertreatment called dressing (Silver, Legros¹⁰), involving planing and filing in order to properly adjust the dimensions, particularly the height. The Norway #1 stamps in pairs and strips show a tendency to lean a little to the right, which would indicate that the casting form had been placed inadvertently at a small angle.

The typemetal in this case would properly be stereotype metal, which can vary considerably in composition, but usually (Marks¹⁰) consisted of about 80% lead, 14% antimony and 6% tin. A dross or oxide scum would frequently form on the surface of the metal (Barton, Keyser, Meyer¹⁰), and this dross had a tendency to follow the metal, during the casting, down into the form, thus preventing the metal from properly filling the recesses in the matrix. The face of the resulting cliché would then, in these places, consist of a more or less porous dross, which would wear away easily during the subsequent printing, leaving white spots in the printed stamp.

Whenever air or gas bubbles became trapped against the surface of the matrix (Denman, Keyser¹⁰) during the casting, the face of the resulting cliché would show so-called air-locks (Barton¹⁰) or air-holes in these places, and the corresponding printed stamp would, of course, show distinct white spots. The overwhelming majority of large colorless flaws in the stamps, such as the so-called double foot, cracked plate, reengraved corner and other alleged reengravings are undoubtedly the result of gas bubbles and dross in the molten metal during the casting operation, supplemented by damages during the subsequent printing. A multitude of small white spots are due to the uneven surface of the stamp paper.

The Paper

The paper was handmade, was delivered from Bentse Brug¹¹, and was to consist primarily of cleaned hemp, which could be prepared from old rope, canvas, etc., in abundant supply in those days of many sailing vessels. The choice of hemp is quite understandable, since it is known that rags for paper-making were quite scarce in Norway around 1855 and that wood-pulp did not come into use until in the 1860's. The translators "helping" the authors of an American and a British article both, peculiarly enough, misunderstood the Norwegian word "reenhamp" (=clean hemp) in the records of the Zarbell contract and translated the word incorrectly as "reindeer hemp"¹². This "information" was then copied in other articles¹². Since "reindeer hemp" obviously does not exist, it is undeniably peculiar that so many collectors for so many years have blissfully believed that Norway #1 was printed on a very remarkable and rare type of paper. I finally wrote an article¹³ pointing out the correct translation.

The handmade paper was uneven in texture and contained hard lumps, which caused difficulties during the printing. The watermark, as mentioned above, was a lion as a thickening in the paper. When the stamp is tested in benzine, the lion thus appears lighter than the rest of the stamp, not darker as in the usual watermarks.

The Printing Ink

X-ray and other tests¹⁴ on a damaged stamp indicate the absence of sulphur and of metals such as iron, aluminum and sodium. This would seem to rule out Prussian blue and ultramarine, and would indicate that the printing ink probably was a composition containing an organic substance, possibly based on indigo, since aniline colors were not available in 1854 when the stamps were printed.

The printing ink for Norway #1 was hand-mixed, which means it could easily be grainy and of variable shade. The color may change upon washing the stamp with soap (Jellestad⁴).

The Printing Operation

We must fully realize that the printing of Norway #1 was a commercial undertaking to be performed as economically as possible, and that it could not reasonably be expected that the printed stamps would be of high artistic perfection.

The various imperfections in the form of white spots in the stamps are due to a variety of causes:

1. Air-locks, air or gas bubbles that become trapped against the matrix (Barton, Denman, Keyser¹⁰) during the casting, producing holes in the face of the cliché. This results in white spots or stripes in the stamp, often large as in the so-called "cracked plate."
2. Dross, which accompanies the molten metal during the casting (Barton, Keyser, Meyer¹⁰) and comes in contact with the matrix, thereby preventing the metal from accurately filling the recesses in the matrix, and making the face of the cliché in these places excessively soft against wear during the printing.
3. Unevenness of paper, which prevents an accurate transfer of the colored design from the cliché to the paper. The stamps accordingly exhibit numerous small white spots at the thinner places in the paper, entirely at random, and in addition to the white spots due to air-locks, dross and cliché damage.
4. Knots in paper. These form small hills on the paper and thus become severely inked, while the paper immediately adjacent to the knot, being at a lower level, receives no ink and forms a colorless area.
5. Knots and grit in paper, causing damage to clichés during the printing, resulting depressions in clichés producing white spots in the stamps.
6. Partial albinos. These are accidental white spots caused by paper slivers, rag lint and the like falling on the already inked printing form and thus interfering with the printing.

It is important to note that a cliché made by stereotypy can be deficient, i.e. lack metal here and there in the printing face, but never excessive, i.e. with more face metal than permitted by the matrix. There can accordingly never be a need for reengraving to remove metal from the face of a cliché stereotyped from an accurate metal matrix.

Colored spots in a stamp may be formed when foreign materials (lead slivers, rag lint, etc.) happen to lie on top of a cliché during printing¹⁵. The foreign body constitutes a small hill on the cliché, it becomes inked and then causes a colored spot, frequently surrounded by a white area, in the stamp.

Occasionally a clump of color may fill a depression in a cliché and will thus produce a colored spot, a so-called crust flaw or ink clog, where the stamp normally should show no color. The printing form must therefore be cleaned frequently to minimize the occurrence of such unwanted color spots.

Reconstruction of sheet

As to the layout of the printing form, nothing was known originally beyond the fact that the form was to comprise 200 clichés. Later (Norges Frimerker 1855-1924) it was believed that the form consisted of 2 panes of 100 clichés each. Jellestad finally in 1930 discovered the true arrangement with 4 separate blocks of 10x5 clichés each.

Efforts to reconstruct the sheet with the aid of the numerous imperfections in the printed stamps were initiated near the turn of the century. Grundtvig¹⁶, who was the first to try, had 40 variants in 1908, Stoebe about 60, and Mossin 68 in 1922 (Mossin³). Goodfellow¹⁷ described 233 variants in 1929, but was of the opinion that some of these were due to shifting out of clichés, and a certain amount of duplication also appears likely. Realizing the immensity and difficulty of the sheet reconstruction problem, a number of prominent philatelists¹⁸ joined hands, hearts and stamp material in an almost unique co-operative effort, which already in 1930 led to a practically complete reconstruction (198 variants) by Jellestad and Odfjell¹³, who immediately published the results. The missing variants C29 and D19 were found later²⁰.

During this work, it was quite natural that the stamps with the most obvious imperfections, the so-called "plate flaws" ("cliché flaws" would be more appropriate here), attracted somewhat exaggerated attention, and some of these became known by special names, such as "double foot" (D40), "cracked plate" (D16), also referred to as "cracked plate showing major break" (Strand²¹) and "cracked stereo" (Williams²¹),—and the "reengraved corner" (D34). Some of these names were, however, quite unfortunate and misleading. "Cracked plate" is thus neither cracked nor plate, not even a cracked cliché. While cracks are common in hardened steel printing plates, type-metal clichés are not at all prone to cracking. The stamp in question is of normal width, the design has not opened up, and the presumed crack is not even continuous, which it should have been, if the metal had really parted. Close examination reveals several disconnected white streaks running near and more or less parallel with the right side of the stamp, without otherwise displacing the rest of the ornaments. It is quite obvious that the defects in the cliché for D16 are due to air-locks (air holes from air or other gas) and/or dross, trapped against the face of the matrix. The molten metal in its descent into the mold, could easily come in small waves from two sides, i.e. along the matrix and along a wall of the casting mold, whereby air or other gas, or dross, could easily be trapped in one or more places. Something similar must have happened to other clichés, such as A9, A16, A24, A30, A31, B20, B26, B45, primary B50, C5, C32, C41, D5 and D31. "Reengraved corner" (D34) is also obviously due to air-locks and/or interference from dross. Compare A25, A28, A30, A36, B4, B34, C2, C7, C32 and D12. There is reason to believe that the B7 shown in fig. 21c of Jellestad and Håndbok³ and stated to represent a retouched cliché, is entirely accidental and non-constant. It should be noted that in none of the alleged "reengravings," such as D34 and B7, was there any need for actual reengraving, nor was there any improvement in the appearance of the stamps, which obviously should have been the purpose, if any reengraving had actually taken place. Furthermore, as explained above, the faces of the clichés contained no surplus metal that would require removal.

Several stamps with colored flaws, usually surrounded by a white ring, were originally thought to have been retouched in the sheet to camouflage²² the defects. Olausen²² doubted the correctness of this explanation, and Tørud²² showed that such colored flaws are caused by accidental foreign materials on the printing form.

Olausen²³ has described several cases in which the flaws in the clichés became progressively worse due to wear during the printing.

That the ugliest varieties with the largest and most easily discovered printing defects call for extra fancy prices is undeniably both highly peculiar and illogical, but it cannot be disputed, of course, that such prices are actually being paid for these items. Rising²⁴ stated in this connection: "The double foot and cracked plate should never have been canonized from the earliest time, and should never have been given the catalog value that they have received." Middelthon²⁴ commented similarly: "It looks as if there is an increasing interest for the collection of such things (i.e. "plate flaws"), and it can, of course, result in an interesting collection, although we cannot free ourselves from an impression that it is a hobby as queer as if a collector of glass or pewter would prefer pieces having a crack or a chip."

Considerable quantities of Norway #1 have lately appeared on the market²⁵.

Reprints and Afterprints

Official reprints²⁶ have been defined as stamps printed from the original printing form, with permission of the postal authorities, after the original stamps have ceased being valid for postage.

Official afterprints²⁶ have been defined as stamps printed from a new printing form prepared from the original die or matrix, under the same circumstances as above.

Occasionally no distinction is made between reprint and afterprint, both being called reprints²⁷.

Official reprints (actually afterprints) of Norway #1 were printed from electrotype clichés prepared from the original die in the usual manner, on the following occasions:

- a. In 1914: 550 imperforate, medium blue reprints (afterprints), glued individually to sheets inserted in copies of Anderssen and Dethloff: Norges Frimerker 1855-1914. The reprints were printed in sheets of 25 by Chr. H. Knudsen. Anderssen wrote in 1929 to Goodfellow¹⁷: "The two reprints (for Norges Frimerker 1914 and 1924) were printed from electrotype clichés made in the usual way from the original die, arranged in a block of 25. These clichés are still existing." Some of these clichés, now at Postmuseum in Oslo, are shown in fig. 6.



Fig. 6. Electrotypes for reprints.

- b. In 1924: 1000 imperforate, dark blue reprints (afterprints), glued individually to sheets inserted in copies of Anderssen and Dethioff: Norges Frimerker 1855-1924. The reprints were printed in sheets of 25 by Chr. H. Knudsen.
- c. In 1962: About 4000 rouletted, light blue reprints (afterprints), glued individually to sheets inserted in Håndbok over Norges Frimerker 1855-1955, Del I (1963). The reprints were printed in sheets of 20 by Emil Moestue A/S. The reduction to 20 in the sheet²⁸ became necessary, since only 22 of the original 25 clichés were on hand at the time.



Fig. 7. Sheet of 1962 reprints.

Reproductions

Official reproductions^{26,27} may be defined as stamps printed, with official sanction, from an entirely new printing form, when the original printing form, original die and/or matrix are no longer available, or are not used in the preparation of the new printing form, and the original stamps are no longer valid for postage. The reproductions may differ appreciably from the original stamps.

(to be continued in next issue)

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Of Current Interest

- Time and space prevent us from giving you reports on all the latest SCC happenings. They include the Rochester Show, with its very successful Regional Meeting and exhibition; the SCC meeting at SEPAD in Philadelphia; our TWO new chapters (the re-activation of Chapter 5 in Boston, and the new Chapter 16 in Mississippi); the SCC take-over of Chapter 9's Philatelic Literature Service (see President Yort's message on page 99); and other events of interest and benefit to all members. However, our next issue will carry these reports.
- All the Scandinavian philatelic catalogs and handbooks are now available for immediate delivery from SPLS (see announcement on top of this page) and we suggest that you take advantage of this SCC-service to all who are interested in these must-aids to intelligent and enjoyable collecting.
- This issue of THE POSTHORN will reach you later than scheduled, but your editor's attending several out-of-town activities is to be blamed for this. The result is that the last issue of the year will come right on the heels of this one. But that's the way it turned out . . .
- Election of SCC officers, under the new by-laws, is now underway. In the past, ballots have been sent to members as inserts with THE POSTHORN, but since the new by-laws stipulate mailing of ballots by first class mail, all members will (by the time this is read) have received their ballots, and we urge all of you to return them in time (December 10, 1968) for the Committee on Elections to count them and report the result to the President. And do please cast your ballot, if for nothing else to show the Club Administration that you agree to the way SCC is being run . . .

A Message From the President

Scandinavian Philatelic Literature Service

One important outcome of the meeting in Rochester was the formal action on the S. C. C. taking over the SPLS from Chapter 9, who had offered it to the National society some time ago. We did not have a legal quorum at the Board meeting, on the technicality of not having the required number of the National officers, but the question was discussed thoroughly, and the concensus of those present was in favor of the action. At the Regional meeting which followed, the necessary quorum was present, and the proposal was carried unanimously.

Ray Norby will continue to manage the SPLS, and as far as its operation is concerned, there will be no difference. But it seems only proper that an enterprise of this scope and importance should be managed by the National society rather than an individual chapter, and we are grateful to the members of Chapter 9 who felt the same way.

Svend Yort

* S * C * C *

AROS 68

AROS 68 was the name given to the exhibition held in Aarhus, Denmark, in September. It was staged by combined efforts of three Aarhus stamp clubs (the Aarhus Philatelistklub, the Jydsk Filatelist Klub, and the Aarhus Motivsamler-Klub). The exhibition was a great success, and the show catalog discloses that there was truly a lot of good material on display. And, as is often the case with stamp exhibitions in Denmark, the show catalog is more of a handbook, containing many articles on Danish stamps. A copy has been donated to the SCC library, and another to the Smithsonian Institution.

Danish SCCer Bent Knutson, of Aarhus, was an active worker for the show, and secretary to the jury of judges. He had asked for one or two representative exhibits from SCC, and since nobody else volunteered, SCC President Svend Yort put in his "Norway—Skillings Issues on Covers." To his—and our—great surprise and delight, his exhibit was put in the Honor Class, together with four others, and all of them received a silver-gilt medal, the highest award of the show. In addition, Svend was awarded a special honor prize donated by the City of Aarhus.

Bent Knutson has since expressed the hope that this might be the beginning of a fruitful cooperation between SCC and the various clubs of Scandinavia. We believe this idea has merit, and that such cooperation is bound to benefit all—here and there. As a starter, how about Scandinavian (from Scandinavia) collectors sending some of their displays to COMPEX 1969 (Chicago, Illinois) to make the SCC participation at COMPEX really worth while As you know, SCC is the featured society at COMPEX 1969, and we are even having our first national convention there.

Generally, we have nearly all the better Scandinavian stamps you may be looking for. Send your want-list, along with credit references or adequate deposit, and let us fill your empty spaces at very reasonable prices from Sweden's largest wholesaler in stamps.

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Chapter 8—South Jersey

Meets every third Tuesday, 405 North 8th Street, Vineland, N. J.

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Chapter 9—North Jersey

Meets every third Thursday, Commonwealth Club, 551 Valley Rd., Upper Montclair, N. J.

Secretary: Charles G. Sage, 519 Bloomfield Ave., Caldwell, N. J. 07006.

Chapter 10—Toronto, Canada

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Secretary: William A. Daubert, P. O. Box 43, Station H, Toronto 13, Ont., Canada

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Meets every first Monday, Cafeteria Main Post Office Building, Reykjavik.

Secretary: Bjorn Gunnarsson, Fjolsnisveg 13, Reykjavik.

Chapter 12—Washington, D. C.

Meets every fourth Tuesday, Museum of History & Technology, Smithsonian Institution, Constitution Avenue, Washington, D. C.

Secretary: **Wade H. Beery**, 115 Amelia Drive, Manassas, Virginia 22110

Chapter 13—Delaware

Meets every last Tuesday, at homes of members on a rotation basis

Secretary: **John R. Day**, 8 Stones Throw Road, Wilmington, Del. 19803

Chapter 14—Twin City

Meets every second Tuesday, Northeast State Bank, Marshall St., N. E., Minneapolis, Minn.

Secretary: **Robert Frigstad**, 2181 Lakeaires Blvd., White Bear Lake, Minn. 55110.

Chapter 15—Rochester, New York

Meets every last Tuesday, at homes of members on a rotation basis.

Secretary: **Mrs. Mary Morison**, 103 White Village Drive, Rochester, N. Y. 14625.

Chapter 16—South Mississippi

Meeting schedule being organized

♦ S * C * C *

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2106 Wilkes Avenue, Biloxi, Miss. 39530
- 1302 **EKSTEN, Dennis G.** — Sweden
5006 N. Second St., Loves Park, Ill. 61111
- 1303 **GLASS, Mrs. Powell, Jr.** — China, Peru, Finland, General
928 South Beach Blvd., Bay Saint Louis, Miss. 39520
- 1304 **GRAVES, Dr. James A.** — U. S., Scand., Greece, Great Britain
2118 Wilkes Avenue, Biloxi, Miss. 39530
- 1305 **GRAVES, Mrs. J. A.** — U. N., Topicals
2118 Wilkes Avenue, Biloxi, Miss. 39530
- 1306 **HARRIS, Moise D.** — Scand., Greece, Vatican
Box 18, Route 2, Pass Christian, Miss. 39571
- 1307 **SUTTON, Elmer L.** — Scand., Christmas
2762 S. Vrain St., Denver, Colo. 80236
- 1308 **HANSEN, Soren** — Denmark, Norway, Iceland
324 Flower Ave., West, Watertown, N. Y. 13601
- 1309 **HARPER, Mrs. William J.** — Iceland, Sweden, Austria, France, Switz.
P. O. Box 5081, Salem, Oregon 97304
- 1310 **LUNDELL, Rev. Paul M.** — Scand., British, U. S.
8720 West 121st St., Palos Park, Ill. 60464
- 1311 **MOLDENHAUER, F. C., Jr.** — Norway, D.W.I., World
P. O. Box 65, N. 5032 Minde, NORWAY
- 1312 **NELSON, Edgar H.** — U. S., Scand., Canada
31 Yale Road, Havertown, Pa. 19083
- 1313 **NILON, Nils J. S.** — U. S., Sweden, Scand., Germany
25 North Pine Circle, Clearwater, Fla. 33516

- 1314 **SCHMIDT, Jack F.** — Scand., U. S., U. N., West. Europe
101 Paddock Drive, DeWitt, New York 13214
- 1315 **SPRENKLE, Harry E.** — Scandinavia, Israel
44 Hitchner Ave., Bridgeton, N. J. 08302

RE-INSTATED

- 341 **LEONARD, Dr. Clifford S.** — 286 Whitfield St., Guilford, Conn. 06437
- 675 **WESTBERG, Carl E.** — Swedish Consulate General, 333 N. Michigan Ave., Rm. 2301, Chicago, Ill. 60601
- 1047 **McRITTON, Carl O.** — Box 992, APO San Francisco 96555

CHANGE OF ADDRESS

- L-4 **INGELOFF, Thorsten** — 13700 V-Haninge, Sweden
- 116 **POLLARD, Stanley** — 126 Coronation Crescent, Campbell River, B. C., Canada
- 267 **ANDERSON, Roland E.** — South Shore Road, Beau Rivage, Fla. 33494
- 599 **ANDERSON, Mrs. R. E.** — South Shore Road, Beau Rivage, Fla. 33494
- 694 **WAHLBERG, Richard S.** — P. O. Box 6345, Pittsburgh, Pa. 15212
- 753 **HENRY, John Jewett** — P. O. Box 84, Huntingdon, Pa. 16652
- 1040 **GIERTSEN, Rolf N.** — HQ, USARADCOM, ENT AFB, Colo. 80912
- 1083 **MILLER, John C.** — Route 3, Box 111, Bozeman, Mont. 59715
- 1126 **GLASS, Powell, Jr.** — P. O. Box 348, Bay St. Louis, Miss. 39520
- 1151 **SITES, James P.** — Postboks 5059, Oslo 3, Norway
- 1165 **COOPER, Lawrence B.** — 2003 N. W. 201st St., Seattle, Wash. 98177
- 1172 **THORUP, Clifford A.** — 6210 Mountain Brook La., N. W., Atlanta, Georgia 30328
- 1228 **EGY, Harold A.** — 2707 Mars Lane, Apt. 1, Maryland Heights, Missouri 63042
- 1243 **RODLAND, Olav** — 55 Deer Run, Watchung, N. J. 07060

CHANGE OF NAME (and address) THROUGH MARRIAGE

- 1142 **GUSTAFSON, Mrs. Robert** — 69 Greenridge Ave., White Plains, N. Y. 10605 (was Miss Camilla Rambusch, White Plains, N. Y.)

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